

6

TRILLOTE TO THE WISE ONE

IDEOGRAM

(1)

ALL RISE SPEAL

1994



TRIBUTE TO THE WISE ONE
(BİLGE KİŞİNİN ONURUNA SUNU)

61

NOTES:

① An explanation is given at the first occurrence of its necessity. The explanation is valid for the whole work unless it is indicated otherwise.

① For phonetics notation please refer to: Calvert, Descriptive Phonetics
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A short outline is given here: [Calvert page 56]

a) Sensory Sounds: LinguaDental LinguaAlveolar LinguaBilabial LinguaVelar Bilabial LabioDental
Stops t d k g p b

Fricatives θ ð s z ʃ ʒ h m f v

Affricates tʃ dʒ

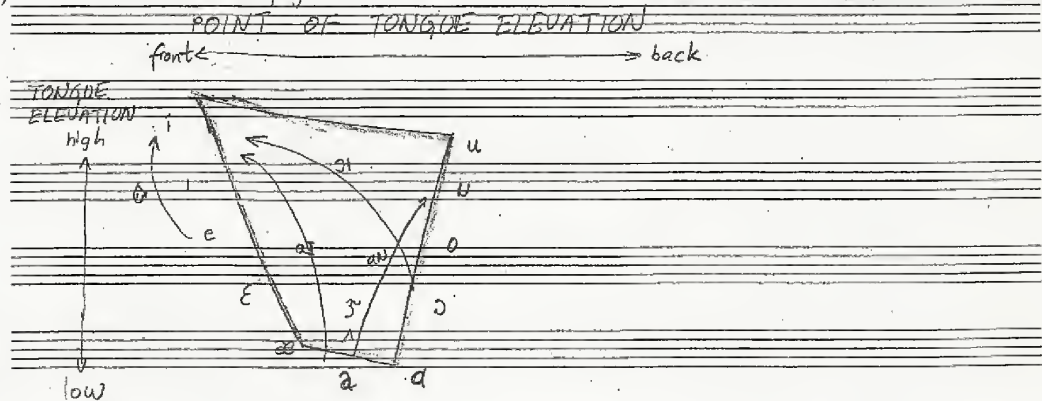
Oral resonants l r j w

Nasal Resonants n ŋ m

b) Some symbols of IPA (International Phonetic Association) narrow transcription [Calvert page 16]



ɪ	dentalsized	[widθ]	width	Made against upper front teeth
ʊ	nasalized	[mɪ̃]	mean	Made with excess nasality
o	voiceless	[pless]	play	Made without usual voicing
ʋ	voiced	[əhəd]	ahead	Made with some voicing
ɪ	syllabized	[batl]	bottle	Given duration of a syllable without a vowel present
ː	lengthened	[ten:aitʃ]	ten nights	Sound held longer than usual
ɪ̥	tongue raised	[mɛt̪]	met	Tongue slightly higher than usual
ɪ̜	tongue lowered	[mɛɫ]	met	Tongue slightly lower than usual
ɪ̥	aspirated	[læpʰ]	lap	Stop consonant exploded
ɪ̜	unaspirated	[pɛkʰt̪]	pecked	Stop consonant not exploded

c) Vowel Sounds: [Calvert page 106] and Diphthongs [Calvert page 129]

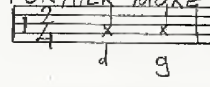


② $\frac{1}{4}$ indicates that the staff has no definite pitch. Similarly $\frac{3}{4}$ indicates for the rest of the bar and/or the rest of the staff the lack of definite pitch. BUT the allatery is limited by 3 regions: low, medium,

② continues:

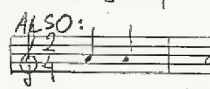
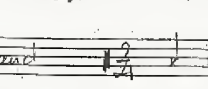
and high as  or 


FURTHER MORE; this limitation is not absolute. For example


 does not indicate the same thing while the medium frequency of the ^{voiced} consonant d is different from the medium frequency region of the consonant g.

The rule of thumb here is not to lose the identity of consonant while trying to get the high or low region.

ALSO:

 and  are different because; 1. x is indefinite pitch. 2. for choir an A pitch means almost an UNISON A while an indefinite pitch indication at A for multiple performers means MULTISON in the medium region of that consonant.

③  An indefinite pitch note with a clef (like in *sprech-stimme*) should be performed approx. at that pitch but not necessarily in unison or multison.

④  indicates the lowest possible & prolonged in MULTISON.
r: indicates highest possible

indicates portamento from the lowest to the highest possible and

the vice versa.

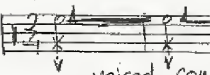
portamento is used for non-voiced consonants
strascinare la voce for voiced ascending portamento
portando la voce for voiced descending portamento

indicates a slowing down ascending portamento

indicates an increasingly faster ascending portamento

are vice versa.

mmmm indicates vibrato and its amount

⑤  is only used in the first movement. It means a voiced consonant should be performed at approx. the highest possible pitch with MULTISON. In the rest of the work a *sprech-stimme* notation is used whenever a voiced consonant is indicated (unless it is in singing voice).

①

⑥ tutti leggono

tutti animato di più

tutti più mosso

1. Sop.

1. Alt.

1. Ten.

1. Bas.

2. Sop.

2. Alt.

2. Ten.

2. Bas.

Divisi e Portamento

strascinare la voce

larghetto $\text{♩} = 66$

33 *tutti sfumato*

34

3

1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.

MP leggiero chiaramente

tutti portamento e messa di voce.

tutti portamento sim.

1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.

a Tempo $\text{♩} = 120$
tutti affannato

tutti accel.

(8) 53 (4)

1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.

più mosso $\text{♩} = 138$

57 61

1. Sop.
1. Alt.
1. Ten.
1. Bas.
2. Sop.
2. Alt.
2. Ten.
2. Bas.

„STAG. Nr. 23, 18 Systeme“

meno mosso $\text{♩} = 132$ marcato e non vib. tutti armoniosamente tutti a bene placito portando la voce 5

1. Sop. marcato e non vib. f $i:$ mf $Div.$ $i:$ $unis$ portando la voce

1. Alt. f $e:$ mf $e:$ $i:$ $i:$ $i:$ portando la voce

1. Ten. $p' t' p' k'$

1. Bas.

2. Sop. marcato e non vib. f $a:$ mf $a:$ $a:$ strascinare la voce

2. Alt. $V:$ mf $u:$ di $i:$

2. Ten.

2. Bas.

73 largando tutti portando la voce sim. 12

1. Sop. $e:$ fp $i:$ fp f $V:$ au ou $a a o o n u$ $a a o o n u$

1. Alt. $o:$ pf $e:$ fp $ae:$ au ou $a a o o n u$ $a a o o n u$

1. Ten. f $J:$ $ae:$ au ou $a a o o n u$ $a a o o n u$

1. Bas. f $J:$ $ao:$ $ae:$ au ou $a a o o n u$ $a a o o n u$

2. Sop. $i i e e a e$ portando la voce pf $e:$ fp a au ou $a a o o n u$ $a a o o n u$

2. Alt. $i i e e a e$ a fp $i u$ pf ou $a a o o n u$ $a a o o n u$

2. Ten. f $J:$ $ai:$ ou ou $a a o o n u$ $a a o o n u$

2. Bas. f $J:$ $oi:$ ou ou $a a o o n u$ $a a o o n u$

⑥

arcel. poco a poco

Handwritten musical score for "Ständchen" (Op. 23, No. 18) by Franz Schubert. The score is for voice and piano, featuring staves for Soprano, Alto, Tenor, Bass, and Piano. The music is in G major and 3/4 time. The score includes dynamic markings (f, mf, mp, sf), articulation (accents, slurs), and performance instructions (tutti strascinare la voce, marcato e non vib., portamento, carezzevole, s.m.). The score is handwritten on aged paper with some corrections and annotations.

tutti ³⁷ con attenzione *carezzevole* marcato e non vib. *sim.* tutti cresc. poco a poco (7)

1. Sop. *di marcato e non vib. sim.* *marcato e non vib. sim.*

1. Alt. *mf e:* *mf a:* *e:* *a:*

1. Ten. *mf r:* *ts* *x n:* *r:* *ts* *x n:*

1. Bas. *mf r:* *ts* *x n:* *r:* *ts* *x n:*

2. Sop. *mf s:* *s:* *f:* *h:* *s:* *h:* *f:* *h:*

2. Alt. *mf s:* *s:* *f:* *h:* *s:* *h:* *f:* *h:*

2. Ten. *f m:* *subito mf n:* *ts* *strascinare*

2. Bas. *f m:* *subito mf n:* *x r:* *strascinare*

f
I Tempo $\text{♩} = 126$

105

1. Sop. *f* *ts* *x r:* *ts* *ts*

1. Alt. *e:* *a:* *f* *ts* *x r:* *ts* *ts*

1. Ten. *r:* *ts* *x n:* *f* *ts* *pf* *strascinare la voce*

1. Bas. *r:* *ts* *x n:* *f* *ts* *pf* *strascinare la voce*

2. Sop. *f* *s:* *f:* *h:* *f* *ts* *f* *x r:* *ts* *ts*

2. Alt. *f* *s:* *f:* *h:* *f* *ts* *f* *x r:* *ts* *ts*

2. Ten. *la voce* *pf* *strascinare la voce sim*

2. Bas. *la voce* *pf* *strascinare la voce sim*

pf *strascinare la voce*

